1: Kroeber E-5 (1901) 1908
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A plant called tyäñänou is used as perfume, as a wash for the hair, and as a minor medicine. Bunches of the plant were used as perfume. A tea boiled of it is thought to make the hair grow while perfuming it. Such a tea is also poured into the nostrils as a remedy for headache (specimen Museum No. 50–1920).

Niibyouäxtjin is used as perfume. The stems and leaves are chewed and applied to the body (specimen Museum No. 50–1853).

Tsau"stibin is used as perfume. It is chewed, and rubbed on the hair (specimen Museum No. 50-1792).

One ingredient of incense is the callosity from the leg of a horse above the knee. This is cut up fine, and burned with sweet-grass. It is also worn on the body on a string.

Pine-nuts or other conifer-seeds are used for pemmican (specimen Museum No. 50–1913).

For embroidery, dark fibrous water-plants, at"hin (the Arapaho atahina"), are used (specimen Museum No. 50-1891).

Quills are dyed yellow with a solution from a conifer-lichen, no doubt the widely used *Evernia vulpina*, called otsahaa" (specimen Museum No. 50-1873).

TRIBAL CEREMONIAL ORGANIZATION.

The Gros Ventre ceremonial organization is akin to that of the Arapaho with such differences as would be expected from the differences in language and the period of separation of the two tribes. The fundamental feature of this organization, the grouping of men by ages and the observance of a series of a half-dozen ceremonies in order according to age, is common to the two tribes. The ceremonies vary somewhat, and in a few cases their names or order have been changed; but among both tribes there are about six regular consecutive men's ceremonies, one or two that are preliminary or somewhat outside of this series, a single ceremony for women corresponding to those for men, and the sun-dance, which is included by the Indians in the enumeration of their grouped ceremonies, but differs from the others in not being connected with age, or with any society-like association of individuals.

Among the Gros Ventre the dancing-lodge for these ceremonies — which is erected in the centre of the camp-circle, and, like this, opens to the east — is constructed of two large tents. The lodge is open above, and appears to be oval or round in shape. The dancers, before beginning the ceremony, secure old men, who are called their "grandfathers," and are their instruct-

1: Kroeber E-5 (1901) 1908
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with dyed plumes or tufts of horsehair, as the Arapaho so frequently do both at the base and top of the feather. Feathers with the vanes cut from the quill, except at the very top, are also scarcely used by the Gros Ventre. Instead, they usually cut the feather squarely off across its end, or split the quill, from the end down, for the greater part of its length. Sometimes the uppermost part of the quill is entirely removed, with its attached portions of the vanes, leaving the top of the feather forked. Plume-feathers are also much less used by the Gros Ventre than by the Arapaho. In dyeing, the Gros Ventre generally used cruder colors; a blue-violet, a pink-red, a light-bluish green, and yellow, all of them aniline colors, being the most common. The Arapaho use true red and green more frequently, and in most cases employ the dyes more lightly, thus obtaining endurable or delicate effects where the Gros Ventre are garish.

The Gros Ventre methods of feather-treatment, both the cutting-off and the splitting of the end of the feather, go back, at least in part, to their older tribal ceremonies. Both these processes are found employed on the dog-dance regalia described.

As regards other differences, the Gros Ventre probably employ more weasel-skin in ornaments than the Arapaho, though far less than their neighbors the Blackfeet. They use cloth (both cotton and woollen goods), red, green, or blue, without reluctance; whereas the Arapaho have clung very tenaciously to skin in all ceremonial objects. Skin thongs and sinew for binding are, however, very rarely replaced by strings and thread, even with the Gros Ventre.

The few objects obtained belonging to the ghost-dance movement are the following.

Fig. 41 shows an imitation of a netted playing-wheel. The piece is about two inches in diameter. The stitch of the meshes seems to be correct, though there are fewer meshes than in the full-sized wheels. The "crow," the centre mesh, is painted red; the rest of the thong, yellow. To the centre mesh are attached four magpie-feathers cut off across. This object was worn tied to the hair on the side of the head, or hanging from the little finger when the people joined hands to dance. Several very similar objects, lacking the feathers, are attached to the girl's painted dress shown in "Bulletin of the American Museum of Natural History" (Vol. XVIII, Plate LXXV).

A head-dress consisting of a hoop of about the same size, quill-wound and bisected by two quill-wound strings, and of three long, blue-and-white quill-wound pendant thongs with plume-feathers at the ends, was collected by Dr. Clark Wissler. It is not known whether it belongs to the war-dance or the ghost-dance: its general similarity to certain Arapaho head-dresses

Feathers, especially eagle feathers, were highly prized, and red paint, prepared from ochre, as well as other paints obtained through the trader, played their part in bodily decoration.

The younger men thought a great deal of their appearance. One of the things they made for themselves was fancy painted sunshade-hats of rawhide. The designs painted thereon had a yellow background against which various other colors stood out. Coming Daylight remarked: "These sunshades looked so fine that the other tribes copied them, just like the whites get their styles from Paris." Long thick hair was the ideal both for men and for women. The tail of the porcupine made an admirable comb. A number of perfumes were used by the young men. The castor of the beaver, for instance, was put in the paint bag so that the material for daily painting would be sweet smelling. Again, young men crushed "Piegan berries," chewed them, and rubbed them on hair, horses, and bedding, as perfume.

Incidentally, according to Coming Daylight, in order to clean their buckskin clothing, the Gros Ventres would wear it into the water, getting it completely wet, and then rub it thoroughly with a certain kind of white clay.[14] She said that the tribe was spoken of by other tribes as always having such nice white clothes, and to this habit of rubbing them with clay she attributes the name by which the Gros Ventres call themselves, *a'aninin*, "white clay people."

Ear-rings, worn both by men and women, were made from imported abalone shell, which they cut up and shaped; they also used a certain type of imported white shell. Many other kinds of necklaces, armlets, and so on were apparently used, but on these we failed to get details.

Household and Transportation

The lodges of the Gros Ventres were made from buffalo hides, the number used in each depending on the size of the lodge. They

[14] This custom is mentioned in the sources of the early 19th century. Cf. Harmon, p. 277; Henry, v. 2, p. 734. The latter adds, as a further distinguishing characteristic, that when the Gros Ventres use red "it is always of a light color, inclining to pale vermillion. The dark red or Spanish brown, so much in vogue among the other Meadow tribes, does not suit their taste."

3: Cooper E-5 (1938-1940) 1957
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G 533 singers: Tom Bad Road, Charlie Arms, Mrs. Katie Matt Croft, and Mrs. Albert Perry. Apropos of the last two, it may be added that women frequently sang and sing with the men, and the latter "like it when the women join in because this makes the singing colorful and nice."[3]

G 386 The Gros Ventres used many kinds of paint; some of Indian, some of white man origin; some in secular, some only in ritual uses. Powdered paints of different colors were gotten from traders and were used to paint parfleches and, by the men, alone, never by the women, to paint their bodies. A yellow paint was also gotten from the Cheyenne or from Cheyenne territory. On one occasion Coming Daylight brought a lot of this yellow paint which she had gathered there and gave enough of it to a Gros Ventre man to paint his big lodge with it. These paints were not sacred. A black paint, obtained from the Standing Rock region, was used in making fine lines on parfleches. Only the old women who made and painted the parfleches were the ones that gathered it, but it was not so sacred as the red paint used in face painting.

G 788 386 [778] This sacred red face paint was in a class by itself, and was used in the Flat and Feathered Pipe rites, by the "grandfathers" in painting the wives during the Sacred Lodge rites, and apparently by the women in everyday painting of their own and the children's faces.[4] This special red paint was called, as also the yellow clay

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[3] About 1900 The Boy went along with the Gros Ventres on a 4th of July visit to the Piegan at Browning. All four groups, the Piegan, Blood, Blackfeet proper, and northern Piegan, were gathered there. In all the four there was only one man, a famous singer, who knew all the ceremonial dance songs, although some of the other Indians knew some of them, and he was imported by the Browning Piegan for the reason. The Boy heard him sing. The man did not have a nice clear voice, but he lived up to his reputation, for he knew the songs and their order for all the many rites and was kept busy all the time. And he cashed in handsomely with horses, blankets and money. He was able to make a living from his singing. The Boy learned some of the songs this man sang, and he sang one of them for us, that had the words: "You who are the ruler of all sacred (powerful) things having to do with all life, give me all of that so that I may use it all my life." The Blackfeet, The Boy added, think more of the Sun than do the Gros Ventres: it is their deity.

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[4] See Flannery, 1953, pp. 144-45.

3: Cooper E-5 (1938-1940) 1957
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from which it was made, inao:, a term not used for white traders' paint. 386● [788]

The Gros Ventres used to get it out in the hills on Stiffarm Creek at Curly Head's place. It occurs as a yellow clay or dirt, as a yellow strip or streak in whitish banks or hillsides, or sometimes it was dug up from the ground. Not everyone could gather it; never men even in the old days, although in recent times Little Man used to do so; but only old women, and only certain ones at that. Coming Daylight's grandmother used to gather it and so did Coming Daylight herself who learned the method and ritual of gathering and preparing it from her grandmother. Singer's grandmother used to gather and prepare it, but she herself did not want to do it, although she had the chance to learn from her grandmother. The art and rite were "kind of handed down."

When about to gather the yellow clay, the woman would sit by the deposit, smoke, and while smoking pray that the clay she was about to gather would be abundant and good. An offering, usually of tobacco, was left at the spot. Both in gathering and in baking the clay the woman had to be alone. [782]

The baking of the clay was done at night by the woman who had gathered it. The children could not be around making a noise, and she herself had to be very quiet. She would make a sort of batter of the clay by mixing it with water, and would knead it into flat round cakes with a round hole in the center. A fire, formerly of buffalo chips, more recently of cow manure, was made, and when it died down to coals, the cakes were put at the bottom, covered up with live coals, and a fire built on top. The woman baking did not blow the fire and she shut everything up. If you blew on the fire the whole paint would disappear. The baking had to be done very skillfully to turn out just right. The baking was fraught with some danger, and some fear went with it. If the cakes baked too brown, this was a bad omen. When the cakes were baked sufficiently all the coals were removed and the cakes, blackened on the surface, were taken out and allowed to cool. The black surface was scraped away, leaving the clay now burnt red. This red clay was then pounded to fine powder on a piece of rawhide. [372] [787]

3: Cooper E-5 (1938-1940) 1957
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were quite the same in both cases. The decision as to length was apparently optional with the keeper, and depended on his ability and willingness to cover the heavy costs of providing food and other necessaries. We shall describe the one-night one-day rite.

The day before the sweating, the keeper would direct his assistants,—one of his brothers or grown sons or friends,—to get the 31 willows, the pole and other raw material for the sweat-lodge, and the sticks to tie the offerings, and would have his wives gather the required wood and uniform stones for the heating, pulverize charcoal, and tidy up the Pipe lodge.

After sundown the keeper had his wives take their children away from his lodge. All the people would know what was to take place in the keeper's lodge that evening and would keep quiet. Then, when in the keeper's judgment, all was quiet in camp and practically everyone had retired for the night, the keeper and a chosen assistant began preparing the offerings in the former's lodge, the Pipe lodge.

The keeper and his assistant began by laving themselves three times with chewed peppermint. Then the keeper filled his common pipe with tobacco, sang thrice the solemn smudge or incense song (No. 81) and dropped peppermint leaves on the sacred hearth, smudged himself (the assistant doing the same), smudged the common pipe, and prayed with it,—all with the same rites as at the Transfer Ceremony (pp. 44-54). Then after a good smoke with the common pipe, the two took a little rest. The incense song, like all others in the sweat-lodge rite, was sung without rattle or other accompaniment.

After this, a fresh live buffalo chip was put on the sacred hearth, another peppermint smudge was made with the triple east, south and west orientation, and all the offerings were smudged by him and laid down. Then he sang another song (No. 79?) three times and started the actual tying of the offerings.

While the keeper was sorting out the offerings and selecting the one he considered the greatest and most valuable, the assistant blackened the sticks to which they were to be tied. This blackening was done by taking a bit of tallow in the palm of the hand, putting charcoal on it, rubbing the palms together, and then rubbing the palms on the stick.